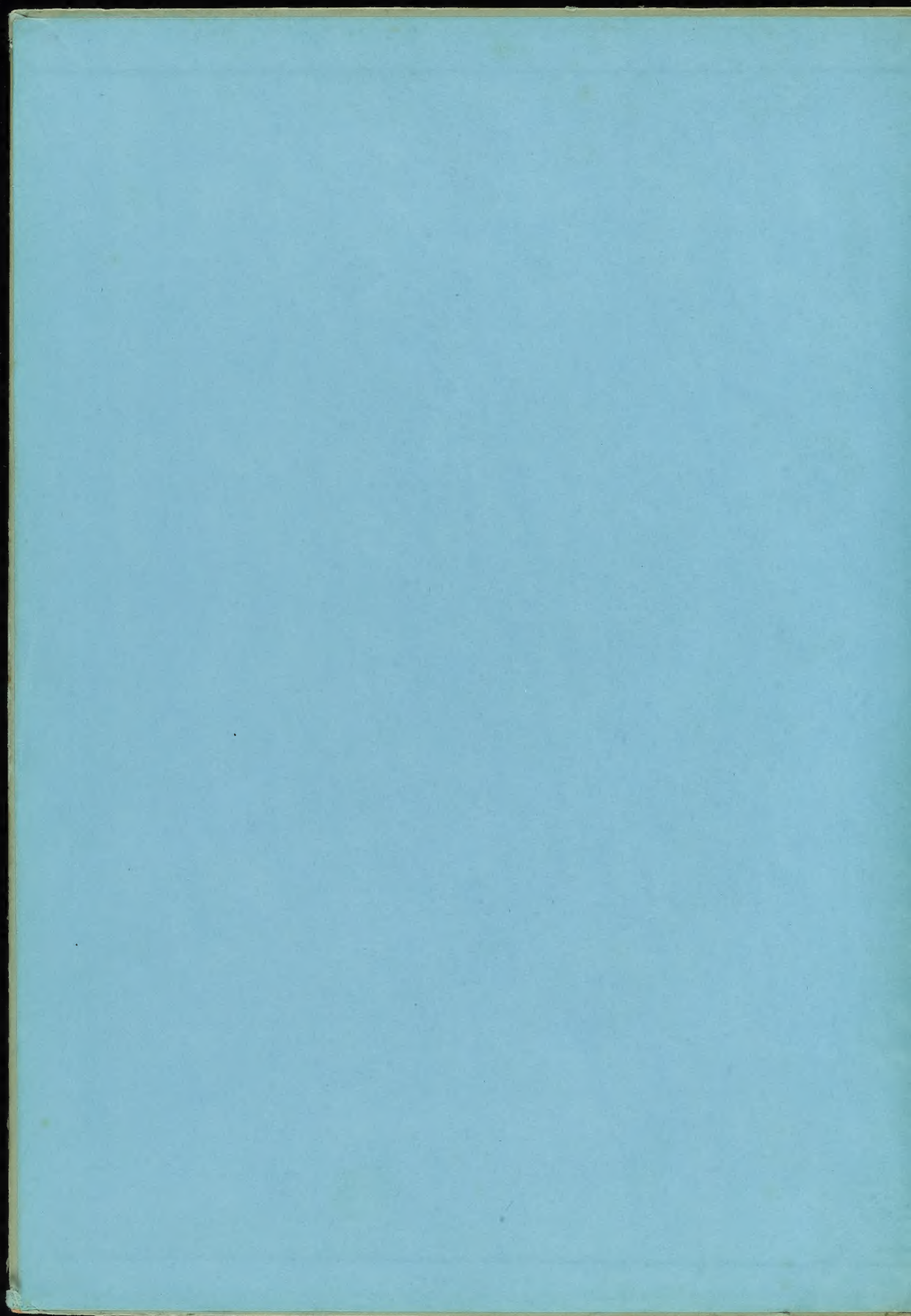


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MUSÉE D'ART FRANÇAIS

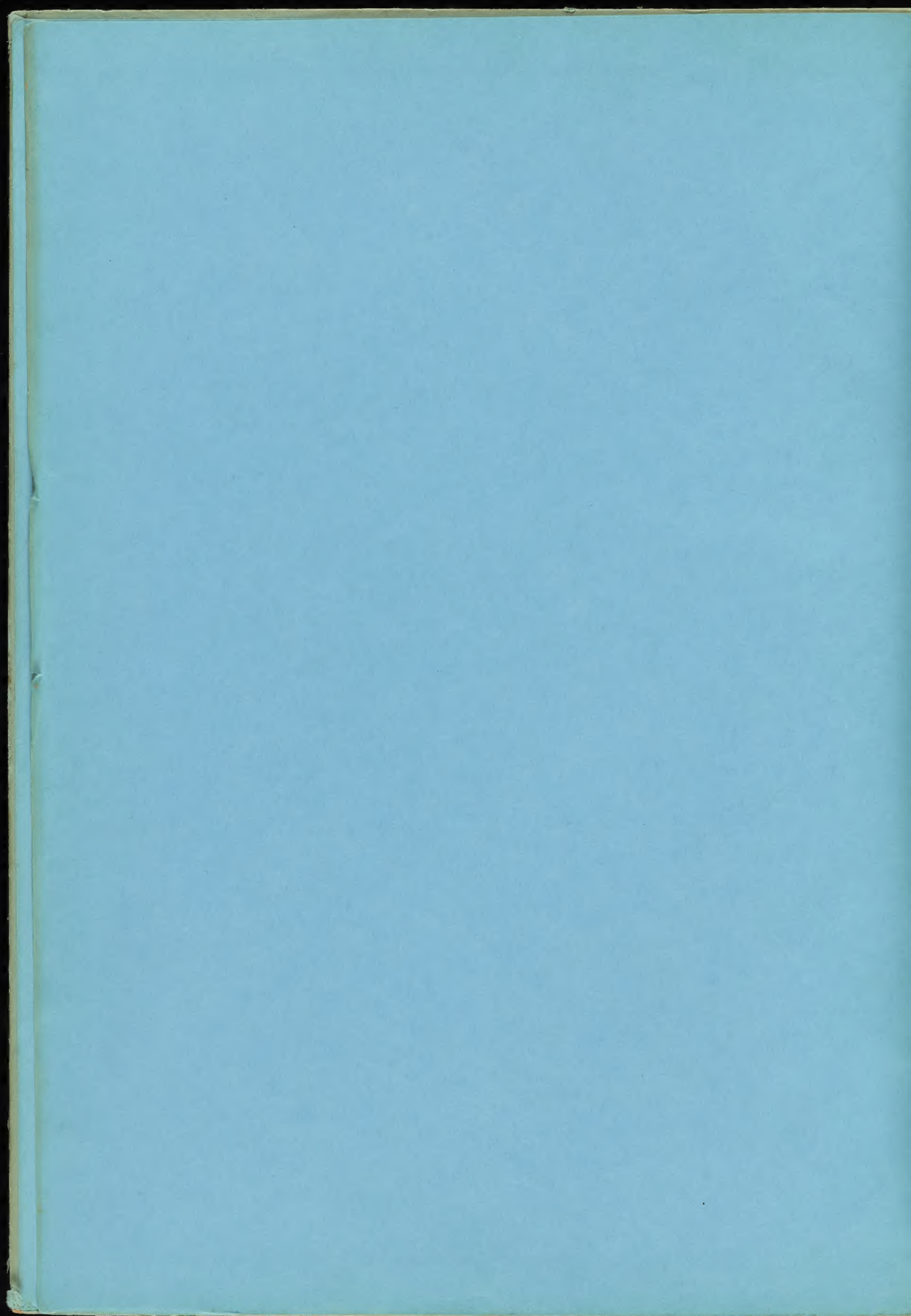






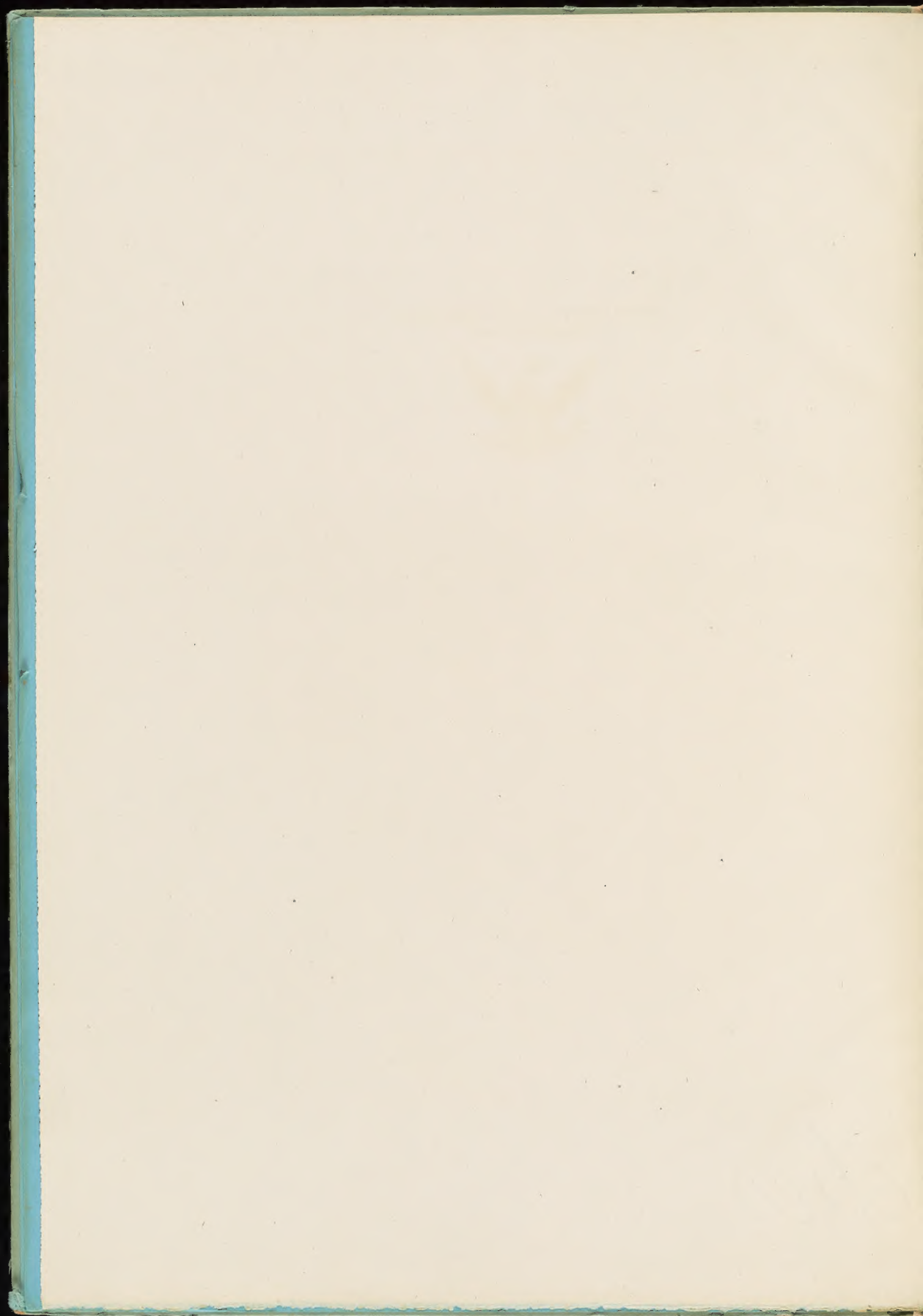
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FRENCH INSTITUTE IN THE UNITED STATES  
NATIONAL IN SCOPE



# FRENCH INSTITUTE IN THE UNITED STATES

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Departments are added as new foundations or other circumstances may warrant.

The curator of each department is ex-officio director of each free technical course which may be attached to the department (see Appendix D of the Annuaire of the Institute), and ex-officio chairman of the Standing Committee of the department.

For further details concerning Foundations, see Appendix E of the Annuaire of the Institute.

Under the by-Laws of the "Museum of French Art" the term "Art," as applied to the activities of the Museum, is not limited in its significance to what is generally termed the "Fine Arts."







No. 93

# MUSEUM OF FRENCH ART

*French Institute in the United States*

First Annual Official  
LOAN EXHIBITION  
OF FRENCH ART

January 29th to February 12th

MCMXVIII

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*Catalogue*

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## GOTHIC PERIOD TO THE RÉGENCE

GALLERY OF THE MUSEUM OF FRENCH ART

599 Fifth Avenue, New York

PRIVATELY PRINTED

1919



*This is Number*  
*One*  
*of an edition limited to 100 copies, each signed*  
*(80 to subscribers and 20 for presentation)*

*Henri Gollup Mottet*  
Chairman, Standing Committee of the Department of Exhibitions

*Subscriber*

*Mrs. George J. Whelen*

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90 Bibliothèque d'Art et d'Archéologie, fondation Jacques Doucet.  
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96 Biblioteca Nacional, Madrid.  
97 Library of Congress, Washington, D.C.  
98 Library of the University of the State of New York, Albany.  
99 New York Public Library, New York City.  
100 Public Library, Boston.



THE Museum of French Art was founded in New York in December, 1911. It was the first expression in the United States of the FRENCH INSTITUTE IN THE UNITED STATES—an educational movement, started in Paris, in June, 1911, by distinguished citizens of France and the United States to promote, in the latter country, a wider knowledge of France, her Belles-Lettres, her sciences and her arts, for the benefit of American citizens.

The movement is national in scope; its Arts Section, under the title of "MUSEUM OF FRENCH ART," with the descriptive sub-title of "French Institute in the United States," was chartered, in December, 1911, as an Institution of the University of the State of New York. The activities of the movement in the United States are divided at present between three sections: Arts, Sciences, Belles-Lettres.

The members of the Arts Section of the "French Institute in the United States" (the Museum of French Art), have all the privileges which are attached to membership in the Science Section of the Institute (The Entente France-America—Commerce, Industry and Science Society, Inc.) and in the Belles-Lettres Section of the Institute (the French Union—Literature, History and Philosophy Association).

The "Institut Français aux Etats-Unis" is an organization in Paris which is the correspondent of the American Institution.

The Institute aims to be a center in the United States for those who are attracted by the French language and literature, French drama and music, French science, and by the artistic, natural and architectural beauties of

France. It appeals to all those who desire to increase economic and intellectual relations between the two countries and to assist in furnishing in the Public and Private Schools and in the Universities the best equipment to American citizens for intercourse with foreign countries.

The Institute's educational work is manifold: in particular, it is making collections in various branches of French Arts (painting, sculpture, engraving, numismatics, ceramics, laces, textiles, furniture, etc.); it is extending a knowledge of French music; it is assembling a reference library covering the Arts, Sciences, Economics and Belles-Lettres of France, and a circulating French library of fiction, etc.; it is bringing from France distinguished lecturers (through the revenues of the John Sanford Saltus Foundation); it is furnishing free practical knowledge of French Arts and Crafts and of the French language to workers; it is stimulating higher standards in taste, etc., etc.

The "Museum" is supported entirely by voluntary contributions; it seeks large endowments; it needs gifts for its collections and an increase of membership to help defray its running expenses, to which its trustees are contributing; these expenses are rapidly increasing as its usefulness to its members and the public is enlarged.

Various organizations are affiliated with the different sections of the Institute, which is extending its work in large centers of the United States as fast as opportunities and its revenues will permit; it seeks the co-operation of all public-spirited citizens; it appeals to all friends of France.

The Loan Exhibition of the Arts of France which is now offered to the public contains objects from the collections of the Museum and of the life members of the Institute, as well as from other private collections in the City of New York, many of which have never been exhibited before. The Exhibition is for the benefit of the Institute's Building Fund. Preliminary plans for the floors of a proposed building will be found in this catalogue.

For details of the Institute's extended eleemosynary work other than its educational activities hereinbefore referred to, enquire of the Chairman of the Board of Trustees of the Museum of French Art. (See Appendix C of the Institute's Annuaire.)







No. 99

**First Annual  
Exhibition of the Arts of France  
1918**

**Autographs on State Papers**

*From the collection of the Museum of French Art  
Department of Muniments*

- |               |                          |
|---------------|--------------------------|
| 1. LOUIS XII  | 7. LOUIS XIII            |
| 2. FRANÇOIS I | 8. LOUIS XIV             |
| 3. HENRI II   | 9. MARGUERITE DE VALOIS  |
| 4. CHARLES IX | 10. CATHERINE DE MEDICIS |
| 5. HENRI III  | 11. MARIE DE MEDICIS     |
| 6. HENRI IV   |                          |

**Bibelots and Fans**

12. SHELL BONBONNIÈRE, gold mounts, in the manner of Bérain.  
*Loan of E. F. Bonaventure, Esq.*

13. FAN, Diana and Adonis—Period of Louis XIV.  
*Loan of E. F. Bonaventure, Esq.*



## Books

14. FAN, Cupid and Psyche, Vernis Martin. Régence.  
*Loan of E. F. Bonaventure, Esq.*

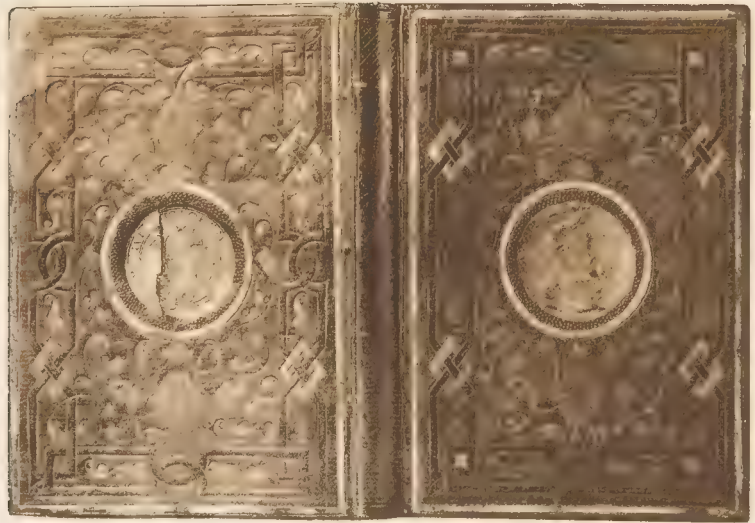
15. BOOK OF HOURS—Ornamented with thirteen large miniatures and sixteen small ones. XIV Century. The Coats of Arms of Gui de la Rochefoucauld and his wife Marguerite de Craon are repeated three times in the border.  
*Loan of Henry Golden Dearth, Esq.*

16. BOOK OF HOURS—XV Century.  
*Loan of Henry Golden Dearth, Esq.*

17. IOANNE HORDAL—*Heroinae Nobilissimae IOANNAE D'ARC . . .*  
*Historia.* Melchior Bernard—Pont-à-Mousson, 1612.  
Collection of the Museum of French Art

18. IOSIAS BERAULT—*La Coustume Réformée du Pays et Duché de Normandie.* 1 vol.—1632.  
*Loan of Hon. McDougall Hawkes*







19. A. BOSSE—*Traité des Pratiques Géométrales. Leçons données dans l'Académie Royale de la Peinture et Sculpture. 1665. 1 vol.*

*Loan of Hon. McDougall Hawkes*

20. SEB. LE CLERC—*Traité d'Architecture. 2 vols.—1714.*

*Loan of Hon. McDougall Hawkes*

21. BINDING—XVI Century.

*Loan of Henry Golden Dearth, Esq.*

22. NOUVEAU RECUEIL—*Illustrations. Printed in Strasburg, 1706.*

*Collection of the Museum of French Art*

### Bronzes

23. MAIN RELIQUAIRE—XII Century. From Sigismond Bardac Collection.

*Loan of Emile Rey, Esq.*

24. RELIQUAIRE—Silver gilt. Gothic Period.

*Loan of E. F. Bonaventure, Esq.*

25. RELIQUAIRE—Baiser de Paix. Silver gilt. Gothic Period.  
*Loan of E. F. Bonaventure, Esq.*

26. STATUETTE OF A BULL—Period of Louis XIV.  
*Loan of Joseph Duveen, Esq.*

27. CHENETS DE CHASSE—Fire gilt. Régence.  
*Loan of Mrs. Albert Blum*

### Documents

28. TWO LIVRES TOURNOIS.  
Collection of the Museum of French Art  
(Department of Numismatics)

### Embroideries and Textiles

29. PURSE—Portraits of Court beauties, Louis XIV Period (in frame).  
*Loan of E. F. Bonaventure, Esq.*

30. AUMONIERE—Louis XIV Period.

*Loan of Mrs. Albert Blum*

31. PURSE—Woven in the manner of tapestry—La Fontaine's Fables in Medallions. Period of Louis XIV.

*Loan of Mrs. Dewitt Clinton Cohen*

32. PURSE—Woven in the manner of tapestry. Phoenix rising from the flames and device in French.

*Loan of Mrs. Dewitt Clinton Cohen*

33. PURSE—Woven in the manner of tapestry. Coat of arms of the Grand Dauphin. Period of Louis XIV.

*Loan of Mrs. Dewitt Clinton Cohen*

34. PURSE of white satin—embroidered in colors. Régence.

*Loan of Mrs. Dewitt Clinton Cohen*

35. HANDKERCHIEF — Embroidered with Figures and Flowers. Border of Mechlin lace. Early XVIII Century.

*Loan of Mrs. Dewitt Clinton Cohen*



36. DAMASK NAPKIN—Mars surrounded by military trophies. Period of Louis XIV.

*Loan of Mrs. Dewitt Clinton Cohen*

## Engravings

37. ROBERT NANTEUIL, 1630–1678, born in Rheims. Portrait of Charles de la Porte, Duc de la Melleraye. Pair et Mareschal de France. Chevalier des Ordres du Roy. Engraved in 1662, after painting by Juste Sustermans. Only one state mentioned in Charles le Blanc, *Manuel de l'Amateur d'Estampes*.

*Loan of Hon. McDougall Hawkes*

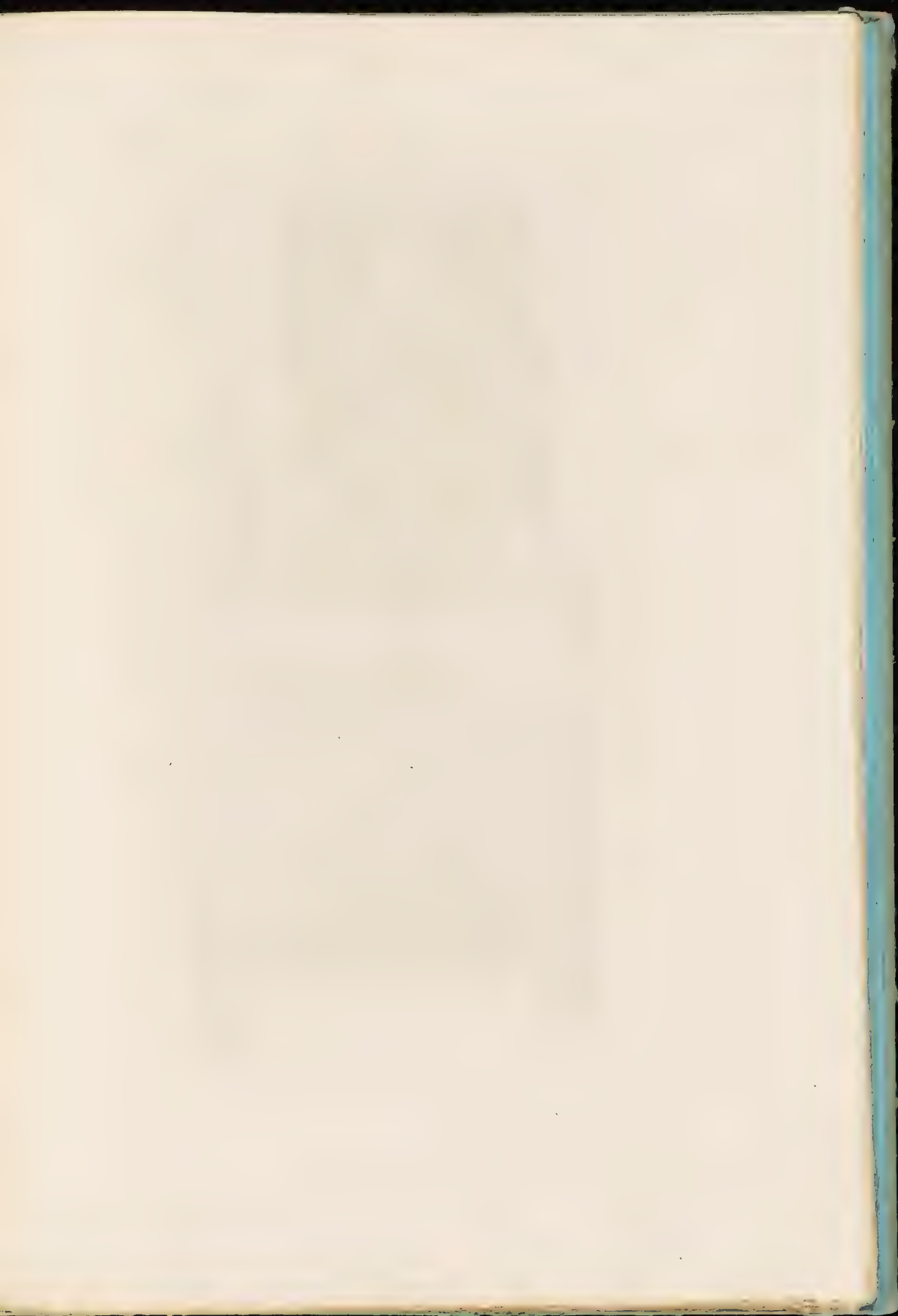
## Enamels

38. PLAQUE.—Probably the cover of a missal. Overlaid with copper-gilt and champ-levé. First half of XIII Century. From the Taylor Collection.

*Loan of Emile Rey, Esq.*

39. PYX—Champ-levé—XIII Century.

*Loan of Henry C. Lawrence, Esq.*

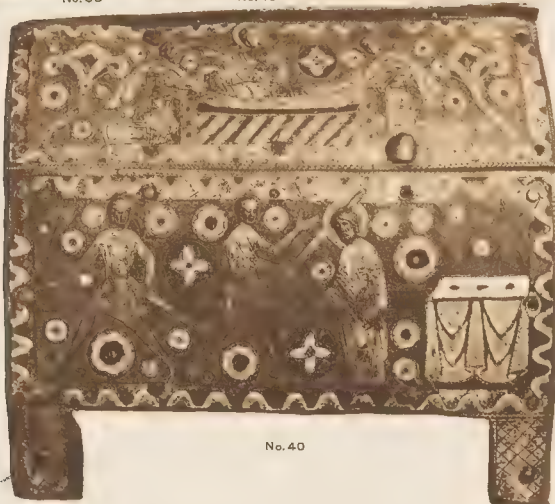




No. 38

No. 43

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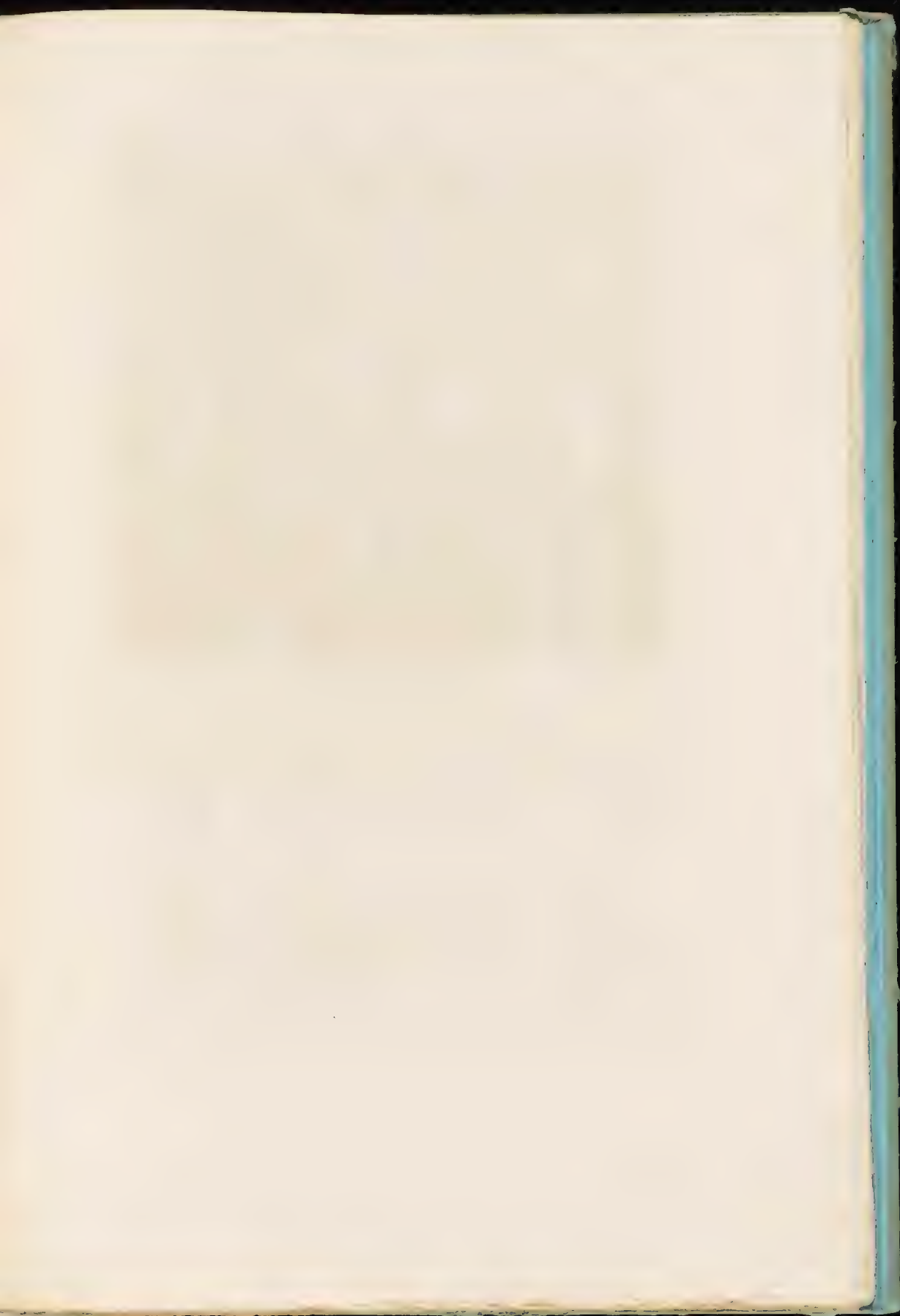


No. 40



40. CHASSE—Reliquaire. Limoges. XIII Century.  
*Loan of Henry Daguerre, Esq.*
41. AGRAFE—Limoges. XIII Century.  
*Loan of Henry Daguerre, Esq.*
42. FIGURE—Limoges. XIII Century.  
*Loan of Henry Daguerre, Esq.*
43. CRUCIFIX—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*
44. CRUCIFIX—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*
45. PYXIDE—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*
46. AGRAFE—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*

47. PLAQUE—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*
48. FRAGMENT FROM A BINDING—Limoges. XIII Century.  
*Loan of Henry Golden Dearth, Esq.*
49. PLAQUE—Resurrection of Christ. Limoges. XVI Century.  
*Loan of E. F. Bonaventure, Esq.*
50. PLAQUE—Venus. By Léonard Limousin. Limoges. Grisaille. XVI Century. From the Mannheim and J. Pierpont Morgan Collections.  
Collection of the Museum of French Art
51. PORTRAIT—Elizabeth of Austria, wife of Charles IX, by Léonard Limousin. After a portrait by Clouet. Limoges. 2nd half of XVI Century.  
*Loan of Emile Rey, Esq.*
52. MIRROR—By Suzanne de Court. Limoges. 3rd quarter of XVI Century.  
From the Efdakinoff Collection.  
*Loan of Emile Rey, Esq.*







No. 112

No. 138

No. 135  
No. 75

No. 129

No. 113

No. 53

No. 58

No. 55

No. 61



No. 64

No. 57

No. 58

No. 59

## French Coins

53. LOUIS IX (Saint Louis), 1226-1270. "Gros tournois." Obverse inscription: LVDOVICVS:REX., BNDICTV : SIT : NOME : DNI : NRI : DEI : IHV:XPI. Reverse inscription: TVRONVS.CIVIS.

Collection of the Museum of French Art

54. PHILIPPE IV LE BEL, 1285-1314. "Gros tournois." Obverse inscription: PHILIPPVS:REX, BNDICTV : SIT : NOME : DNI : NRI : DEI : IHV:XPI. Reverse inscription: TVRONVS.CIVIS.

Collection of the Museum of French Art

55. JEAN LE BON, 1350-1364. "Mouton d'Or." Obverse inscription: IOH' REX. Around: AGN.DEI.QVI.TOLL.PECA.MVDI.MISERERE.NOB. Reverse inscription: XPC.VINCIT.XPC.REGNAT.XPC.IMPERAT.

*Loaned by Mrs. Edward T. Newell*

56. JEAN LE BON, 1350-1364. "Franc-à-cheval." Obverse inscription: IOHANNES:DEI:GRACIA:FRANCORV:REX. King in armour, with surcoat decorated with fleur-de-lis, on charger to left. Reverse inscription the same as on the previous coin.

*Loaned by Mrs. Edward T. Newell*

57. CHARLES V, 1364-1380. "Franc-à-pied." Obverse inscription: KAROLVS:DI:GRA:FRANCORV:REX. King with sword and sceptre in Gothic portico. Reverse inscription the same as on previous coin.

*Loaned by Mrs. Helen Foster Barnett*

58. CHARLES VI, 1380-1422. "Écu-d'or." Obverse inscription: KAROLVS: DEI: GRACIA: FRANCORV: REX. Crowned shield of France. Reverse inscription the same as on previous coin.

Collection of the Museum of French Art

59. CHARLES VI, 1380-1422. Gros dit "Florette." Obverse inscription: KAROLVS:FRANCORV:REX. Reverse inscription:SIT:NOME:DNI:BENEDICTV.

Collection of the Museum of French Art

60. FRANÇOIS DUC DE BRETAGNE. Obverse inscription: FRANCISCVS. DEI.GRACIA.BRITON.DVX. The duke in armour on charger to right. Reverse inscription: DEVS.IN.ADIVTORIVM.MEVM.

Collection of the Museum of French Art

61. CHARLES VII, 1422-1461. "Royal d'or." Obverse inscription: KAROLVS:DEI:GRA:FRANCORV:REX. King in royal mantle standing facing. Reverse inscription: XRC:VINCIT:XPC:REGNAT:XPC:IMPERAT.

Collection of the Museum of French Art

62. FRANÇOIS Ier, 1515-1547. "Écu au soleil." Obverse inscription: FRANCISCUS:DEI:GRACIA:FRACORV:REX. Reverse inscription the same as on preceding coin.

Collection of the Museum of French Art







63. FRANÇOIS Ier, 1515-1547. "Écu du Dauphiné." Obverse inscription: FRANCISCVS.DEI.GRA.FRACOR.REX. Quartered arms of France and Dauphiné. Reverse inscription the same as on preceding coin.

*Loaned by Mrs. Edward T. Newell*

64. FRANÇOIS Ier, 1515-1547. "Teston." Obverse inscription: FRANCISCVS : D : GRA : FRANCOR : REX. Crowned and armoured bust of Francis. Reverse inscription: NO:NOBIS:DNE:SED:NOI:TVO:DA:GLORIA.

Collection of the Museum of French Art

65. HENRI II, 1547-1559. "Teston du Dauphiné." Obverse inscription: HENRICVS.II.DEI.G.FRANC.REX. Bust of king in armour. Reverse inscription: XPS.VINCIT.XPS.REGNAT.XPS.INP.1561.

Collection of the Museum of French Art

66. CHARLES IX, 1560-1574. "Teston." Obverse inscription: CAROLVS.VIII.D.G.FRAN.REX. Laureated bust of king in armour. Reverse inscription: SIT.NOMEN.DOM.BENEDIC.MDLXII.

Collection of the Museum of French Art

67. HENRI III, 1574-1589. "Franc." Obverse inscription: HENRICVS.III.D.G.FRANC.ET.POL.REX. Laureated bust of king in armour. Reverse inscription the same as on preceding coin. Date 1579.

Collection of the Museum of French Art

## Furniture

68. CHAIR—Canopied. Gothic Period.

*Loan of Charles Lamb, Esq.*

69. CHAIR with high back. Auvergne School, circa 1530. From the Chabrière Arles Collection, Paris.

*Loan of Joseph Duveen, Esq.*

70. CHAIR—Ecclesiastical. Renaissance—XVI Century.

*Loan of Felix Wildenstein, Esq.*

71. CABINET—Carved Walnut. XVI Century, Henri II.

*Loan of Mitchell Samuels, Esq.*

72. TABLE—Carved. Period of Henri II.

*Loan of Mrs. Chauncey J. Blair*

73. MEUBLE À DEUX CORPS. School of Lyons, End of XVI Century.  
From the Hochon Collection.

*Loan of Emile Rey, Esq.*







No. 126

74. SCREEN Painting on Canvas. Period Louis XIV.  
*Loan of Thomas Hughes Kelly, Esq.*
75. MARRIAGE CHEST—XVII Century.  
*Loan of Joseph B. Thomas, Esq.*
76. ARM CHAIR—Tapisserie à Pavot. Régence.  
*Loan of Mrs. Albert Blum*
77. FOUR ARM CHAIRS—Tapisserie de Beauvais. 1720—Régence.  
*Loan of Emile Baumgarten, Esq.*
78. CABINET—Carved. Renaissance.  
*Loan of Jacques Seligmann, Esq.*
79. TWO CHAIRS—Carved. Coat of Arms on back. XVI Century.  
*Loan of Jacques Seligmann, Esq.*

## Stained Glass

80. PANEL—The Betrayal of Christ by Judas. XIII Century. Probably from Bourges.  
*Loan of Henry C. Lawrence, Esq.*

81. PANEL—Christ taken before Pilate.  
*Loan of Henry C. Lawrence, Esq.*

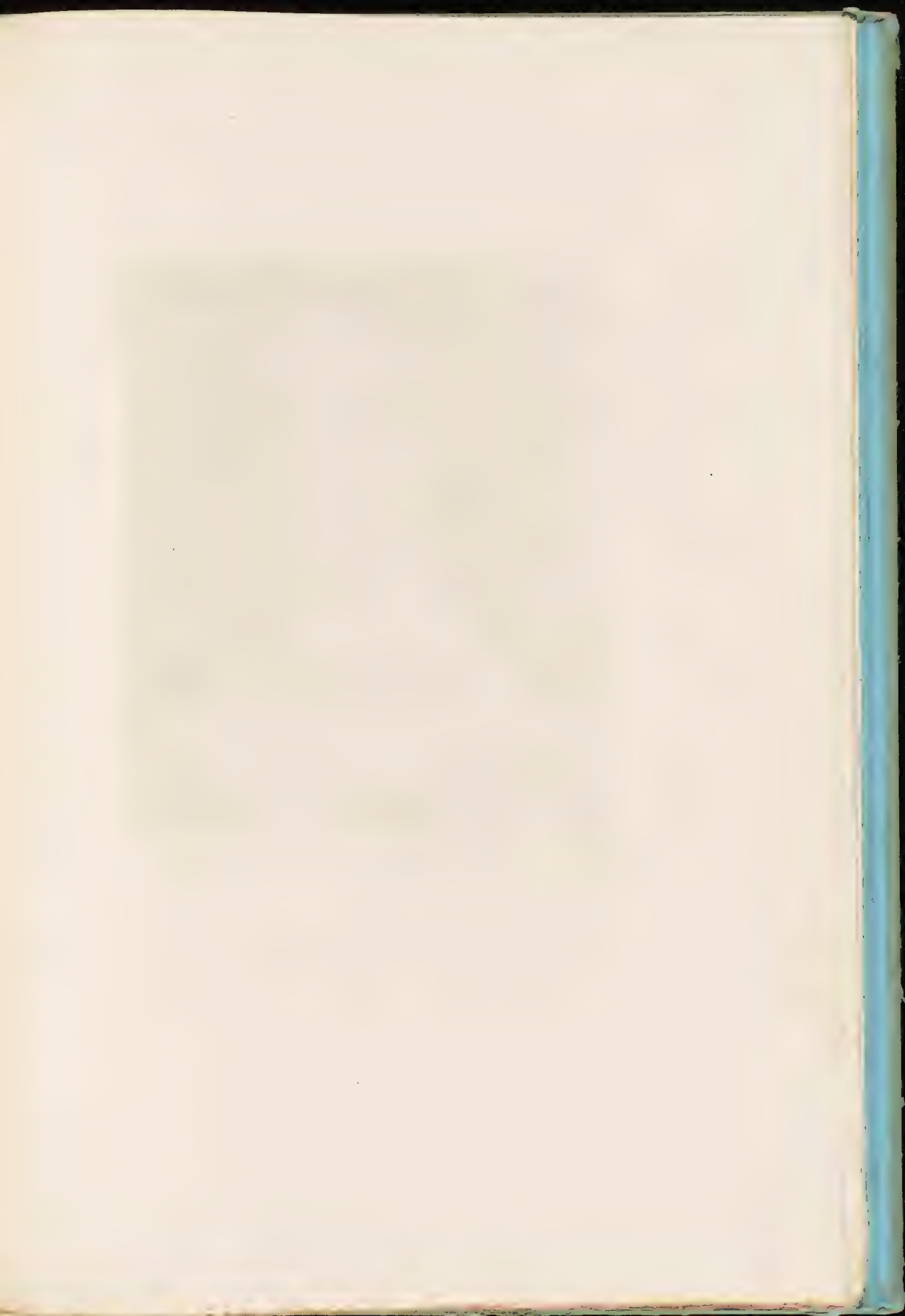
## Ivories

82. DIPTYCH—Scenes from the life of Christ. XIV Century. From the J. Malcolm Collection.  
*Loan of Emile Rey, Esq.*

83. PANEL OF DIPTYCH—XIV Century.  
*Loan of Henry Golden Dearth, Esq.*

84. PANEL OF DIPTYCH—XIV Century.  
*Loan of Henry Golden Dearth, Esq.*







No. 102

## Laces

85. BARBE—Point de France. Period of Louis XIV.  
*Loan of Mrs. McDougall Hawkes*
86. BARBE—Point d'Argentan. Period of Louis XIV.  
*Loan of Mrs. McDougall Hawkes*
87. LAPPETS—Point d'Argentan. Régence.  
*Loan of Mrs. McDougall Hawkes*
88. POINT D'ARGENTAN—Late XVII Century.  
*Loan of Mrs. Dewitt Clinton Cohen*
89. POINT D'ALENÇON—Late XVII Century.  
*Loan of Mrs. Dewitt Clinton Cohen*
90. EARLIEST VALENCIENNES—Late XVII Century.  
*Loan of Mrs. Dewitt Clinton Cohen*

91. POINT D'ALENÇON—Early XVIII Century.  
*Loan of Mrs. Dewitt Clinton Cohen*

92. EARLY VALENCIENNES—Early XVIII Century.  
*Loan of Mrs. Dewitt Clinton Cohen*

## Paintings

93. THE MARTYRS—By Simon Marmion (1425–1480).  
*Loan of Michael Dreicer, Esq. (see frontispiece)*

94. PORTRAIT—Clouet, 1516–1572.  
*Loan of Mrs. M. Orme Wilson*

95. PORTRAIT OF A MAN—By Corneille de Lyon (1520–1576).  
*Loan of George Blumenthal, Esq.*

96. PORTRAIT OF A WOMAN—By Corneille de Lyon (1520–1576).  
*Loan of George Blumenthal, Esq.*

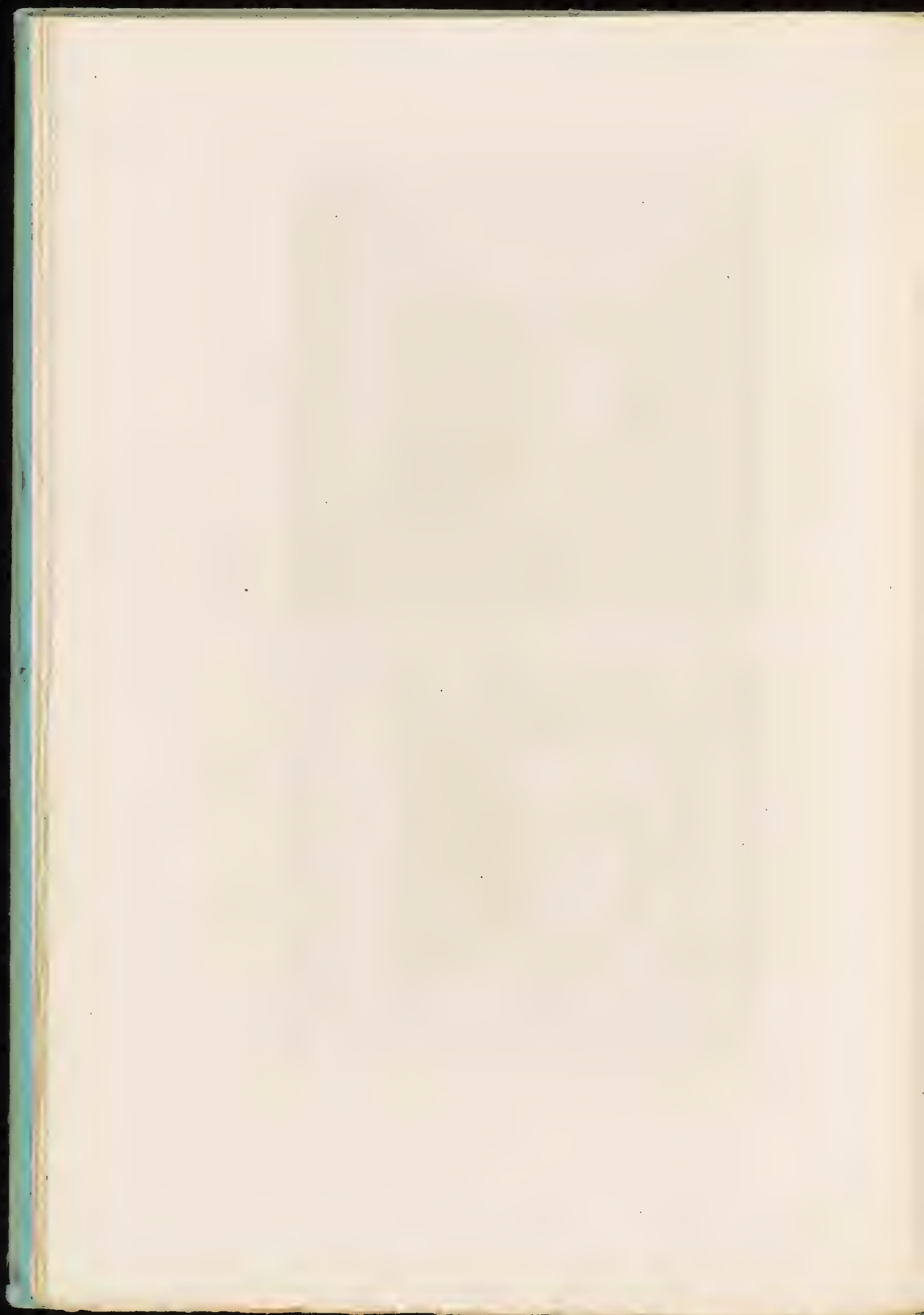




No. 95



No. 96



97. PORTRAIT OF A GENTLEMAN—By Corneille de Lyon (1520–1576).  
*Loan of Michael Dreicer, Esq.*

98. PORTRAIT OF TRIBOULET, Jester of François I—By Corneille de Lyon (1520–1576).  
*Loan of Michael Dreicer, Esq.*

99. PORTRAIT OF A MAN—By Corneille de Lyon (1520–1576).  
*Loan of J. Pierpont Morgan, Esq.*

100. PORTRAIT OF A MAN—By Corneille de Lyon (1520–1576).  
*Loan of J. Pierpont Morgan, Esq.*

101. PORTRAIT OF A MAN—1571—French School—XVI Century.  
*Loan of Roland F. Knoedler, Esq.*

102. PORTRAIT of Marie-Madeleine Pioche de la Vergne, Comtesse de La Fayette. By Pierre Mignard, 1610–1695 (formerly in Collection of Comte de Gallatin, Paris).  
*Loan of Albert Eugene Gallatin, Esq.*

103. BIRDS—Jean Baptiste Monnoyer, 1634-1699.  
*Loan of William Michel, Esq.*
104. PORTRAIT—Largillière, 1656-1746.  
*Loan of Felix Wildenstein, Esq.*
105. PORTRAIT —A LADY AS FLORA—Alexis Simon Belle, 1674-1734.  
*Loan of William Michel, Esq.*
106. A YOUNG GIRL HOLDING A BIRD—Jean Raoux, 1677-1734.  
*Loan of George Aubry Kelly, Esq.*
107. TWO GRISAILLES—By De Witt. Paris—Régence.  
*Loan of Mrs. E. H. Harriman*

### Picture Frames

108. ORIGINAL FRAMES—Period Louis XIII. Period Louis XIV. Period Régence.  
*Loan of Jean Jory, Esq.*







No. 109

## Stones

109. STATUE—Sainte Geneviève, Patron Saint of Paris. Gothic Period.  
*Loan of Mrs. Chauncey J. Blair*
110. GROUP—Donatrice making offerings to St. Jacques. Early XVI Century.  
*Loan of Dikran G. Kelekian, Esq.*
111. HEAD OF AN APOSTLE—Probably by Robert de Launay. Early XIV Century. Found in the foundations of the Church of St. Jacques, Paris.  
*Loan of Dikran G. Kelekian, Esq.*
112. STATUE—St. Louis as a Crusader. Early XV Century.  
*Loan of Frank Harris, Esq.*
113. STATUE—Sainte Claire.  
*Loan of Frank Harris, Esq.*
114. FOUR SINGING ANGELS—XVI Century. From a church in Tours.  
*Loan of Mitchell Samuels, Esq.*

115. BAPTISMAL FONT—XI Century.

*Loan of Gregor Aharon, Esq.*

116. PORTRAIT—St. Louis of France. Terra Cotta—Gothic Period.

*Loan of Gregor Aharon, Esq.*

117. STATUE—Madonna and Child.

*Loan of Edward Haviland, Esq.*

## Tapestries

118. MILLE-FLEURS TAPESTRY—Gothic Period.

*Loan of Mitchell Samuels, Esq.*

119. TWO GOTHIC TAPESTRIES.

*Loan of Mitchell Samuels, Esq.*

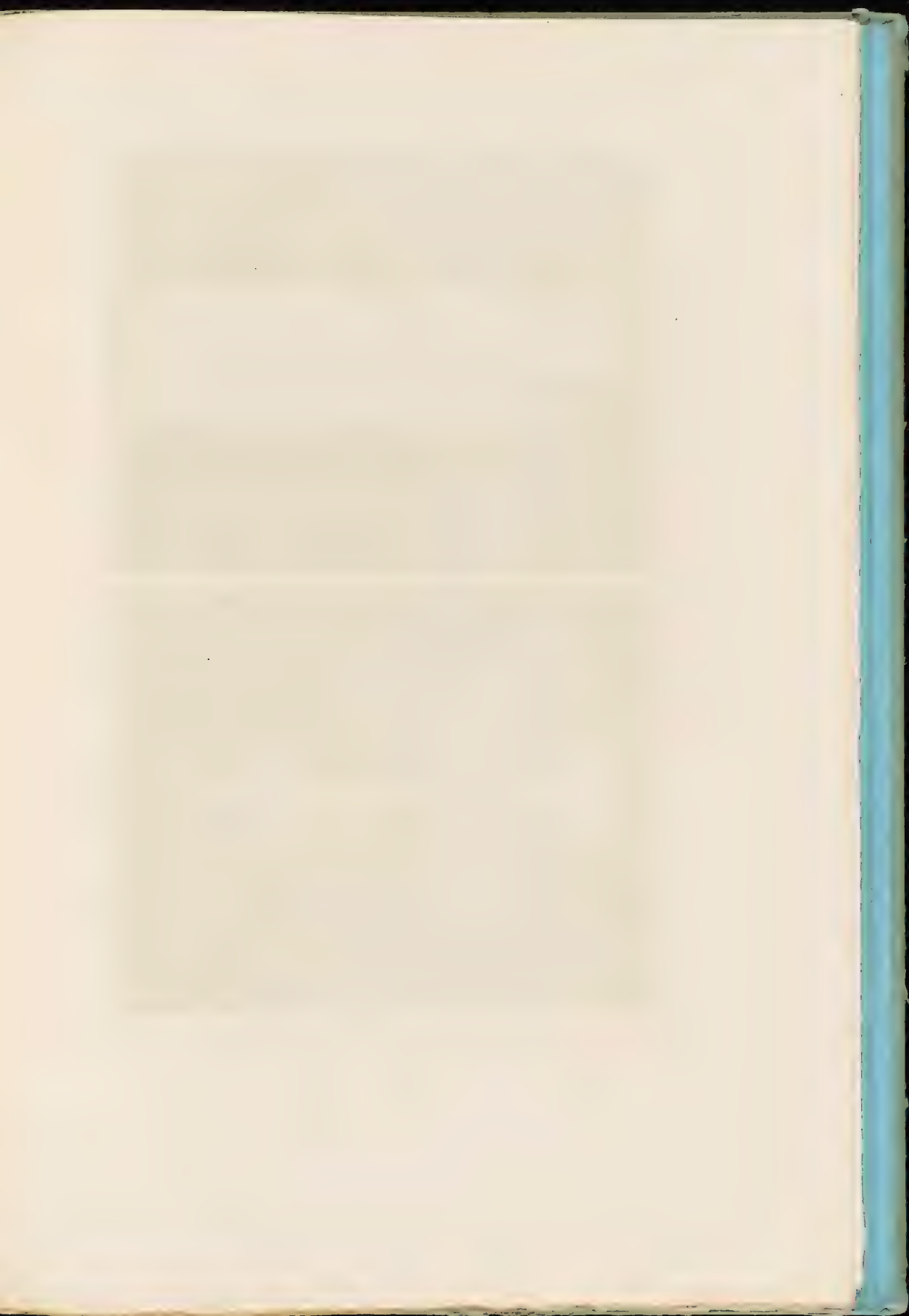
120. SQUARE—Petit point. XVI Century.

*Loan of Mrs. Arthur Curtiss James.*

121. PANEL (framed)—Petit point. Early Renaissance.

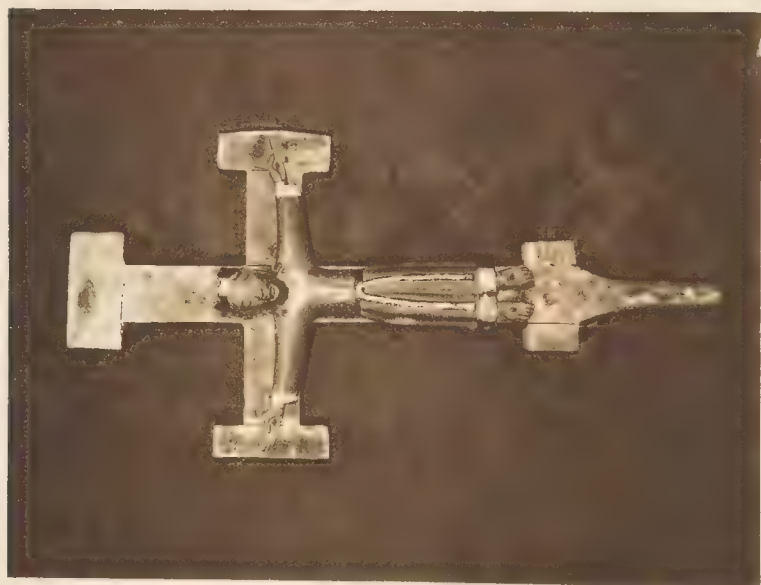
*Loan of Mrs. Albert Blum*







No. 117



No. 128

122. TWO PANELS—Gros point. Louis XIV Period.  
*Loan of Mrs. W. J. McCune.*
123. PANEL—Young Beggar. Savonnerie, early XVIII Century, executed  
after a Dutch painting.  
*Loan of Emile Rey, Esq.*
124. PANEL—Petit point. Entourage of gros point. 1718—Régence.  
*Loan of Mrs. Albert Blum*
125. CUSHION—Petit point. Régence.  
*Loan of Mrs. Albert Blum*
126. GOBELIN—Arms of France. By Charles Lebrun. Period of Louis XIV.  
*Loan of Thomas Hughes Kelly, Esq.*
127. GOTHIC TAPESTRY.  
*Loan of A. Murray Corse, Esq.*

### Wood Carvings

128. CRUCIFIX—Showing Christ robed and with feet uncrossed—characteristics which are peculiar to the earlier period—XII Century—Southern France.  
*Loan of Henry C. Lawrence, Esq.*

129. GROUP—The Three Maries. Painted canvas over wood. Probably the work of the Ebrards, Henri and Jean D'Orléans. End of XIII Century.

*Loan of Frank Harris, Esq.*

130. ST. AGNES—Early Gothic Figure.

*Loan of Miss Cecilia Beaux*

131. PAIR OF EARLY GOTHIC FIGURES.

*Loan of Miss Cecilia Beaux*

132. FIGURE OF A SAINT—Polychrome. Gothic Period.

*Loan of Mrs. Chauncey J. Blair*

133. FIGURE OF A SAINT—Polychrome—XIV Century.

*Loan of Mitchell Samuels, Esq.*

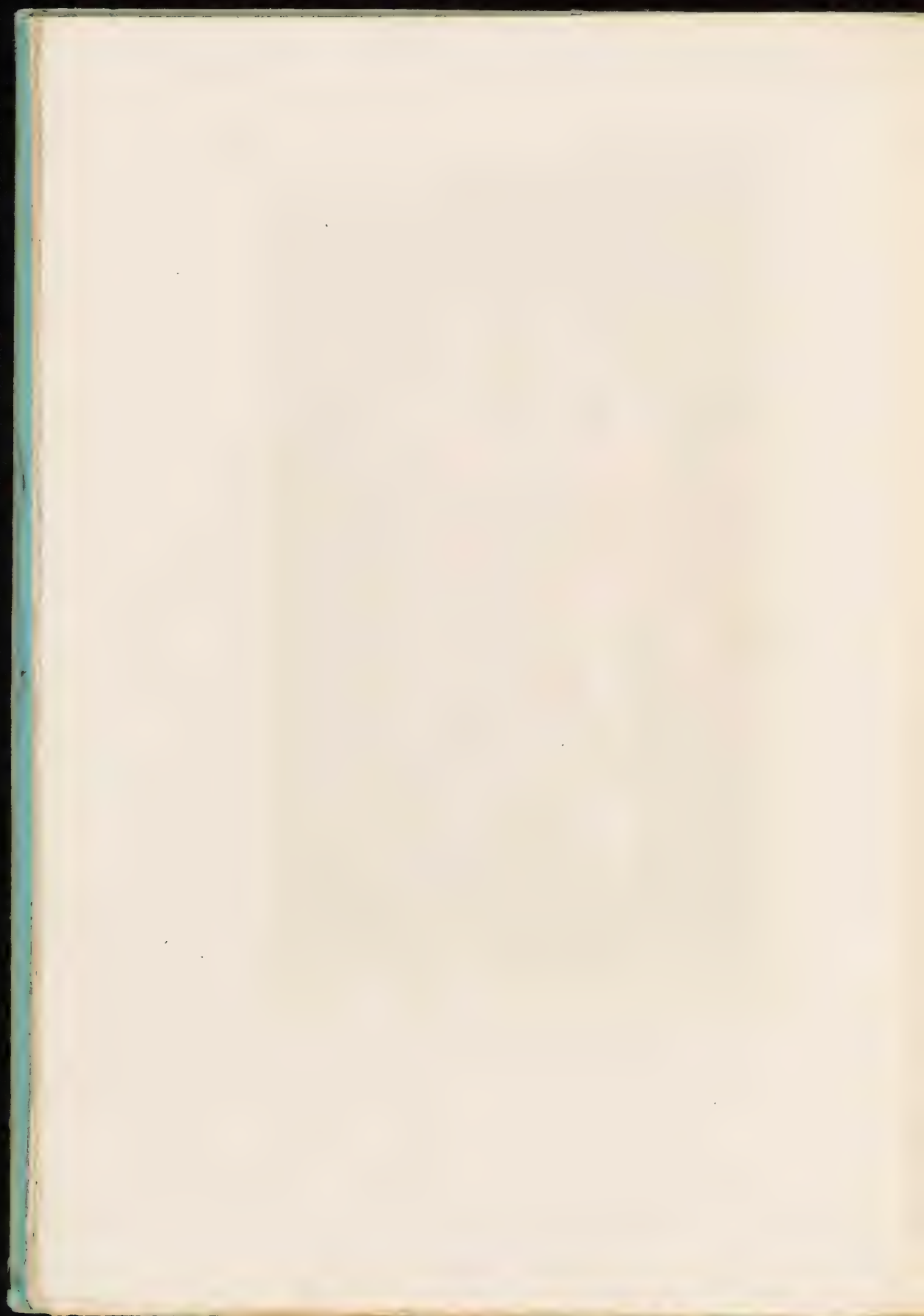
134. FRAGMENT—The Anointment at the Sepulchre—XV Century—Northern France.

*Loan of Henry C. Lawrence, Esq.*





No. 129



135. TWO PORTRAIT PANELS—Period of François I.  
*Loan of Mrs. Chauncey J. Blair*

136. PANEL—Carved.  
*Loan of William M. Odom, Esq.*

137. COUPE IN BOXWOOD—Rape of the Sabines. Middle of the XVII  
Century.  
*Loan of E. A. Bonaventure, Esq.*

138. PANEL—Carved. Régence.  
*Loan of Mrs. Chauncey J. Blair*

139. WOOD CARVING—XV Century. From the Spitzer Collection, Paris.  
*Loan of F. Kleinberger, Esq.*

140. PANEL—Front of Chest—XIV Century.  
*Loan of Gregor Aharon, Esq.*

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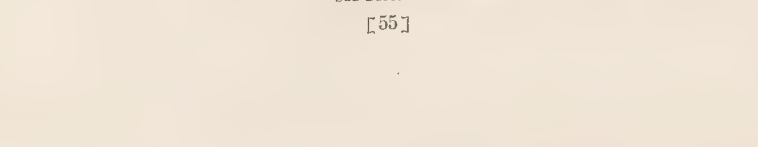
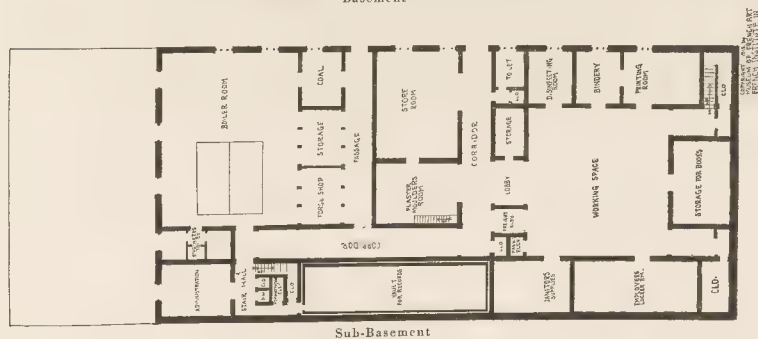
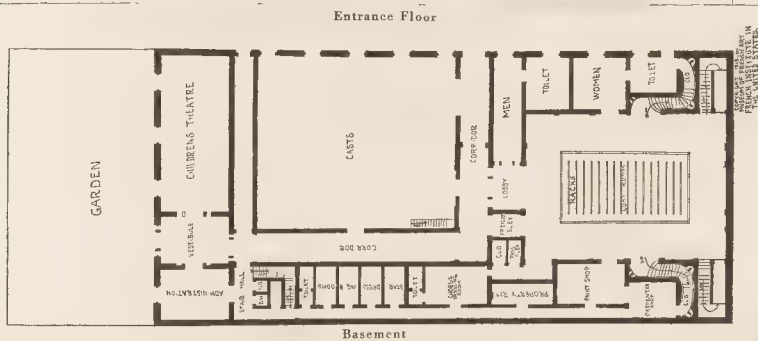
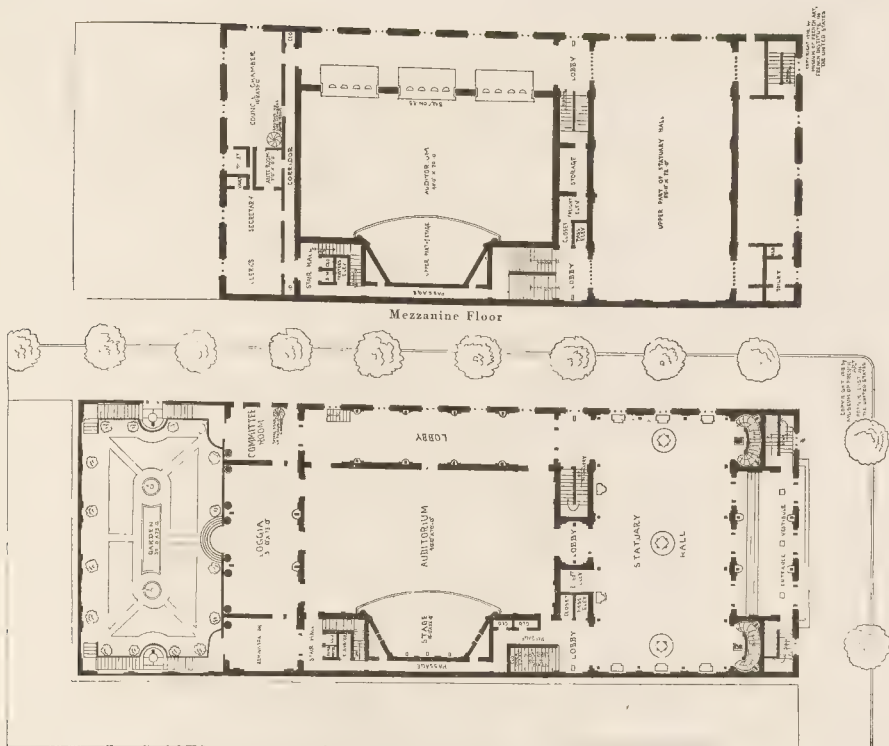
Life members are eligible to be elected Perpetual Fellows or Patrons whenever their contributions aggregate \$1,000 or \$5,000 respectively.

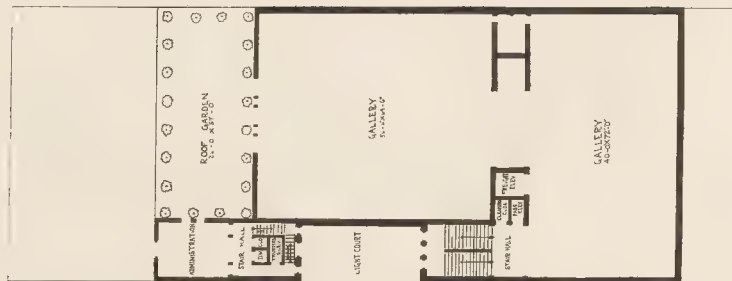
All classes of members are elected by the Board of Trustees.

[54]

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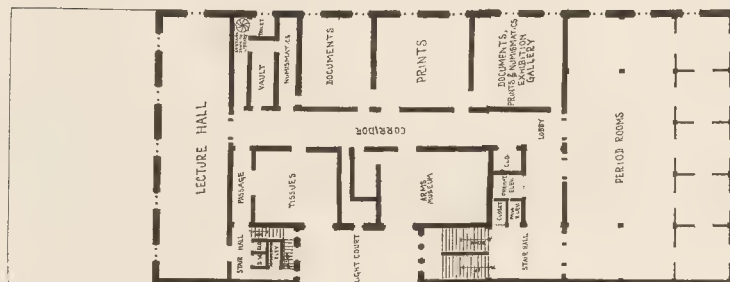






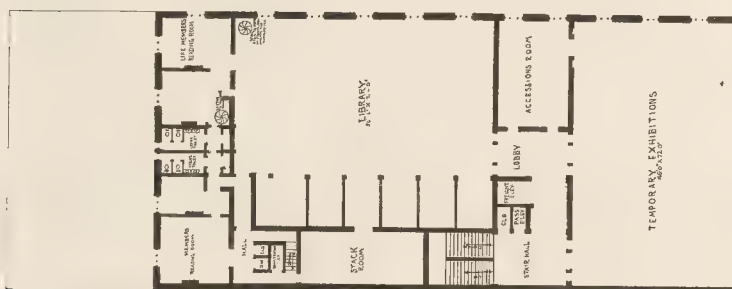
Fourth (Main Gallery) Floor

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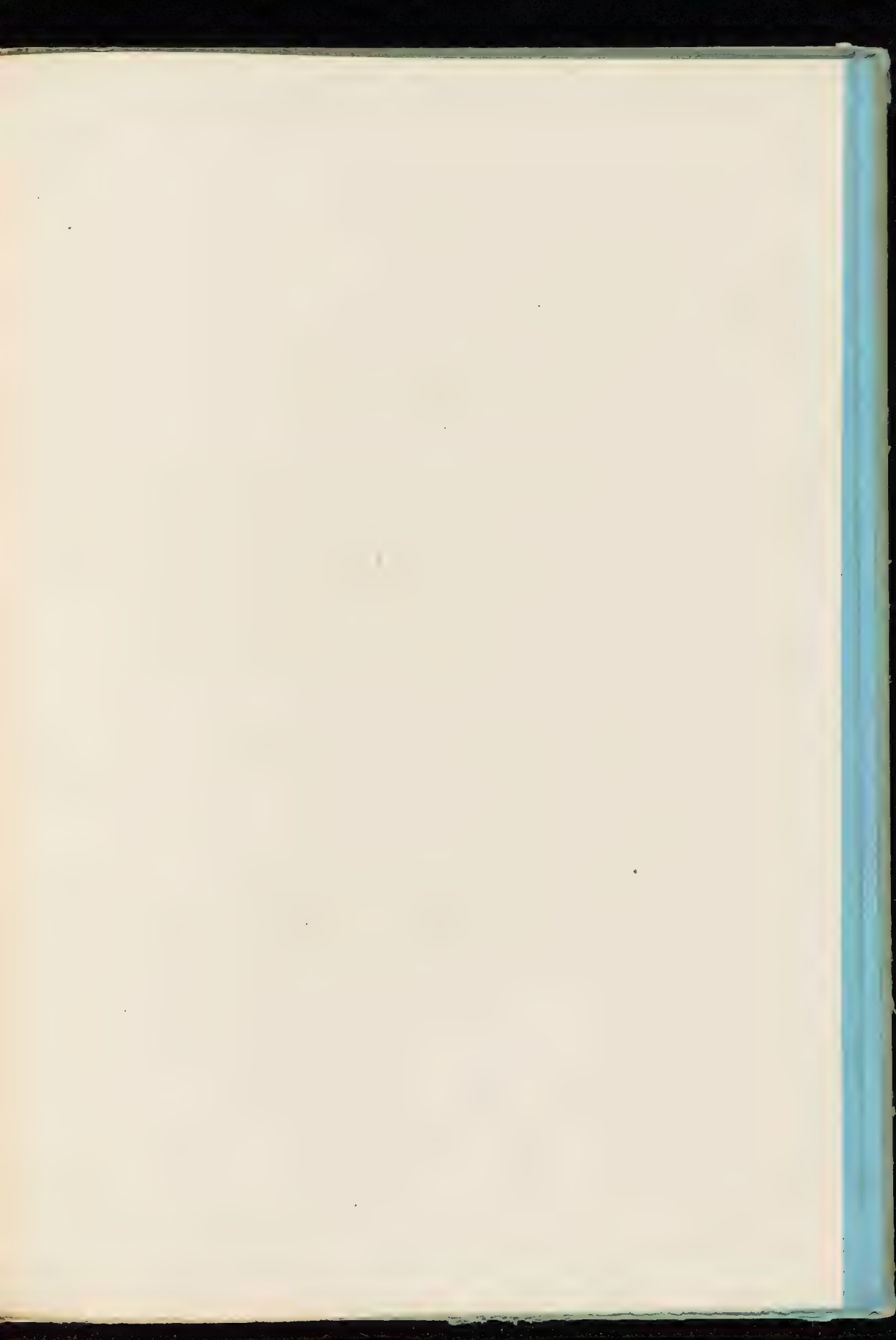
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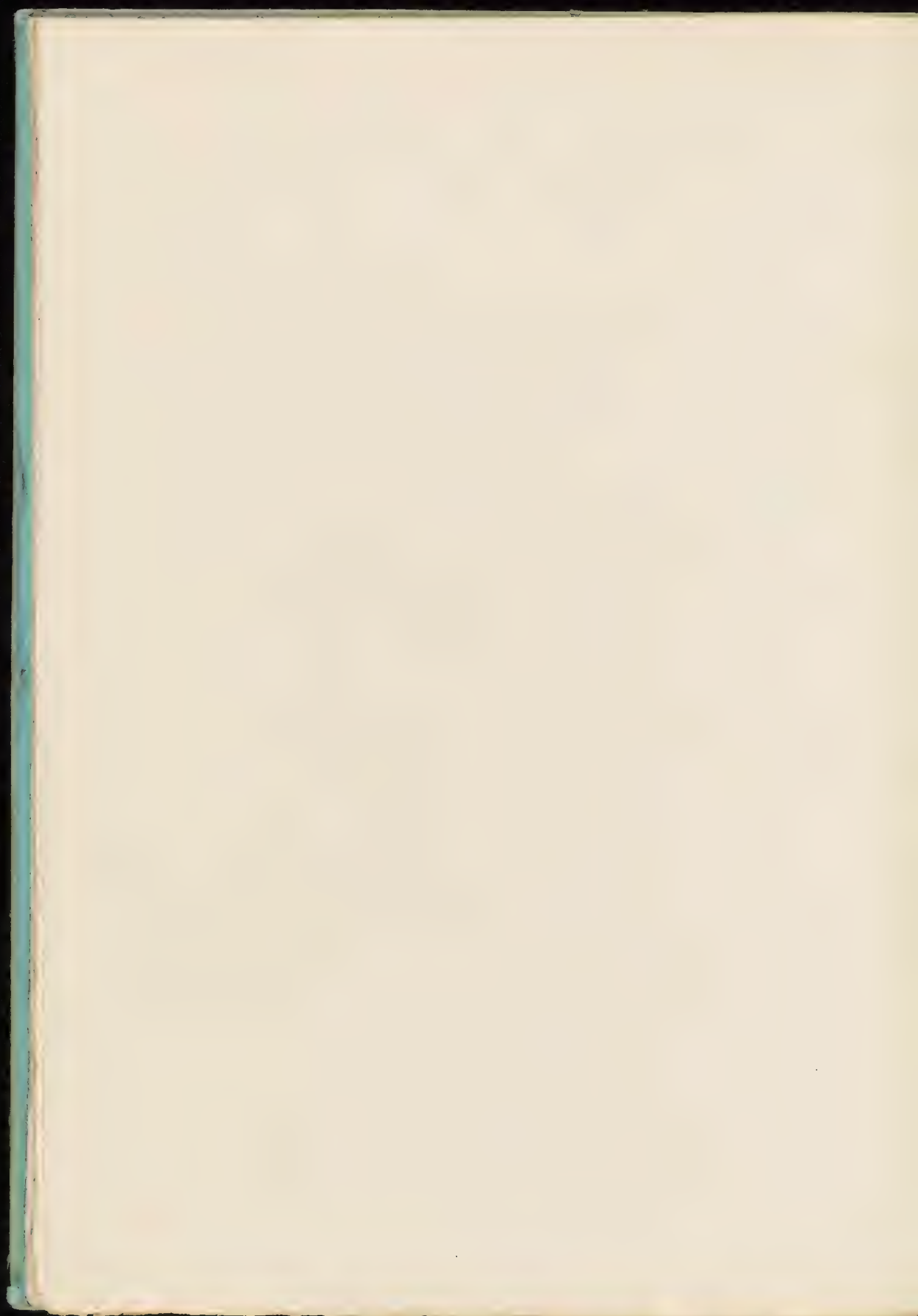
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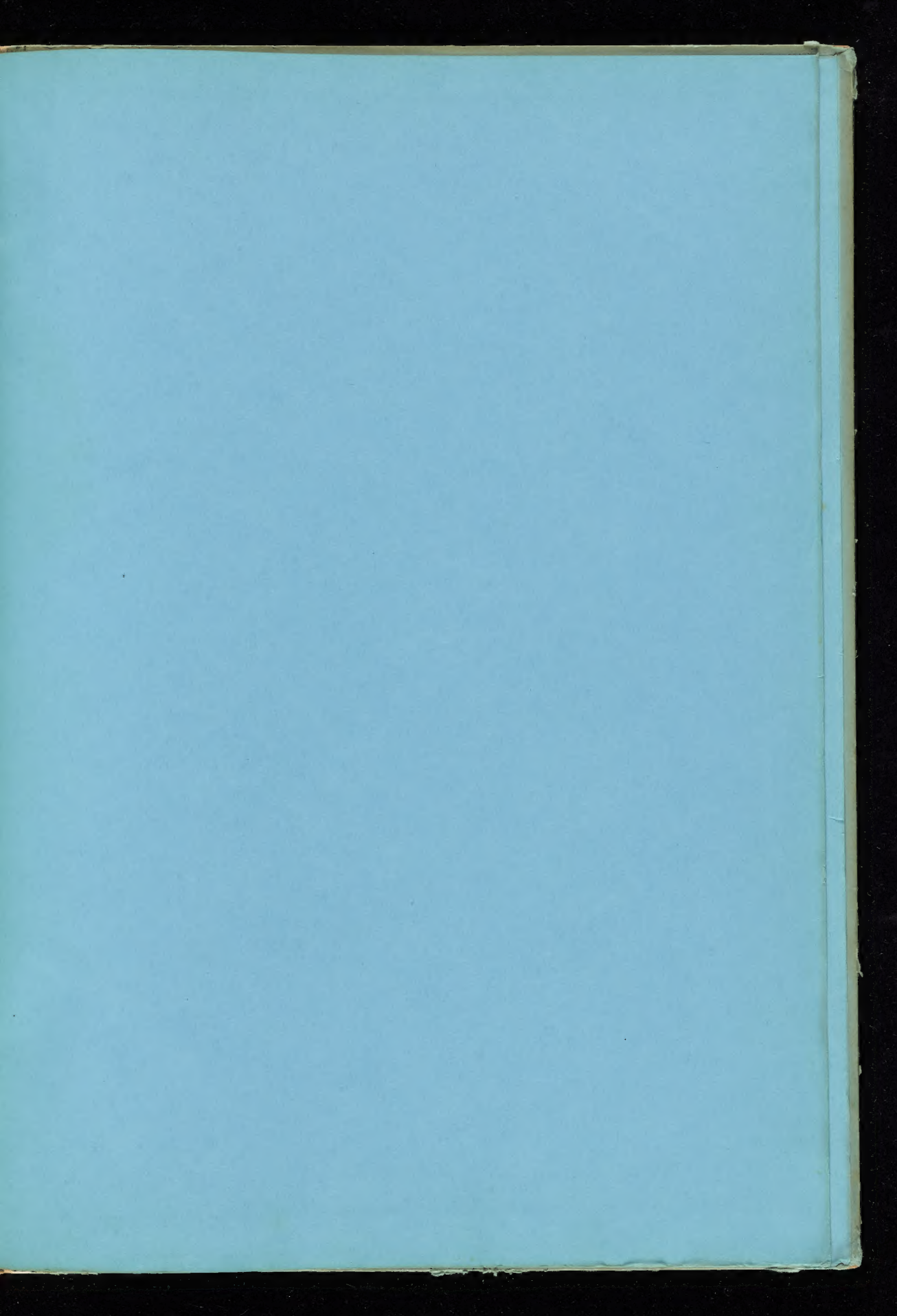
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